

OFF BEAT

OCTOBER 1986

A GUIDE TO CFUV FM 105.1

FREE



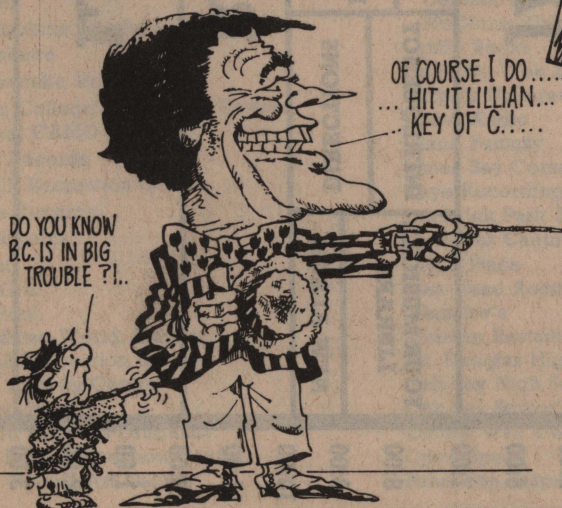
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BY
VAN DER ZALM



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OFF BEAT

October 1986
Volume 1, Number 6

Editor

Chris Jaeger

Music Editor

Cam Strachan

Contributors

Eric LeBlanc

Zeno's Heap

Kerry Clarke

Tim Chan

Brian Lunger

Michelle Dawson

Brian Webster

Jack Tieleman

Rick Dennis

Geoff Botting

Katherine Cornborough

Geoff Hewett

Advertising

Jack Showers

Graphics

Eric Cottrell

Sadie Whitemoon

Bob Bierman (Cover)

Design

Katy Chan

Typesetting & Layout

AMS Graphics Shop

Distribution

Karl Klashinsky

Dave Lines

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Brian Webster Unabridged

by Chris Jaegar

Hello, my name is Brian Webster. I am the Station Manager here at CFUV. I would like to tell you about my dynamic encounter with the Tooth Fairy. It happened while I was driving to a Tupperware Party. She told me that my work for CFUV was work for the devil. But instead of leaving the Station, she said I should change it and help Her to spread Her word . . . Just kidding, I wasn't really driving, I had already parked the car.

Honestly, though, I'm not Brian Webster. I'm just writing his column this month. What with school getting back in and two new part time jobs as well as a number of work study positions to be filled, things have been pretty busy. By the way, Brian is the same old 'FUV-luv'n' guy he always was.

Paramount in the station's future is its annual funddrive. This is when we annoy your socks off by asking you to donate money to CFUV in order to help us keep going. This year's drive goes

from October 24 to November 2. The money will go toward improving both our production facilities and our signal. Your support of the station is needed because we are going to have to raise 35% of our growing operating budget ourselves, through this and other events. This station is one of a kind in Victoria offering an outlet to groups who may, otherwise, be by-passed and, conversely, we allow you to hear that which you may, otherwise, be unable to hear. When one considers, roughly \$1 million is needed to launch a new fully-operating radio station; we began as four university students with an idea. 2½ years and about \$150,000 later we hit the airwaves. The point is that the people volunteering their time and talents are a special group of people whose only limitation is financial. So, if you are able, try to help us during our drive. This year's goal is \$7,500.

Next, *Offbeat* talk. 1,000 pardons to Trish ("Don't print my last name") for not having given her credit for her story last month "The Quest For Stuff." Sorry..

There have been some changes you may have noticed in the magazine. First, the "10 New Books in Popular Music" will interest those who want to know more about what they listen to. Also, the "Events Calendar" now gives descriptions beyond "rock" and "talk" to give you a better idea of what to expect from an act. Every month now, we will run a "Program Profile" giving you more than the "Highlights" insight to our specialty programs.

Oh, we finally hit 24 pages with the last issue, up from 16. (50% growth in 5 months . . . you figure it out).

In no particular order here is a list of station personnel who have contributed greatly but have left us. Linda Martine, Norm LeBus, John Q. Public, Brian Revel and Dave Christiansen. Every volunteer builds and adds to the station but these people especially so.

There is one other person who will be missed around CFUV and he is John ("Don't call me Bob") Skibinski. John has been the manager at Cinecenta theatre for the past six years.

Cinecenta shares the same floor as CFUV and he is one of the few who has witnessed the station's entire history.

I asked him why he was leaving: "Have you ever noticed how boring Victoria is?" He is going to Toronto and I asked him what he would do there: "I am going to write a sitcom series for syndication in the U.S." Two weeks ago he was going to direct videos.

I've always admired John for two things; his uniquely insane giggle/laugh and the amount of socializing he gets into a working day.

Lastly, Donovan (He looks like Richard Simmons) played to an overflowing house at the Roxy Cinegog on Friday night. Donovan still has his versatile voice and he played all of his standards, which is exactly what everybody wanted. For one night painted faces were back in and only the government owned computers, because the Hurdy Gurdy Man had come singing songs of love.

Please don't forget to try to support us during the fund drive. Thank you.

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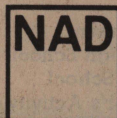


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Van Der Quotes

by Brian Webster

A "new, improved" Bill Vander Zalm has been B.C.'s Premier for less than two months. All but forgotten is the image of a man who speaks freely and controversially, endearing himself to many while alienating many others. Mr. Vander Zalm has entertained the news media and public alike for more than fifteen years, and it is hard to believe the fireworks may be over. In his new role as Premier, Vander Zalm's words will be listened to more intently than ever before. The risk of verbal carnage is much greater as Premier.

Vander Zalm assures all who will listen that his style has changed. If it has, he has undergone a remarkable transformation. Since first becoming involved in Surrey municipal politics, Vander Zalm has consistently embroiled himself in controversy. This occurred throughout his progression from Alderman to Mayor, to MLA, Cabinet Minister, and unsuccessful candidate for Vancouver's Mayoralty. Before we accept "Vander New", we should probably remind ourselves of "Vander Old".

With that in mind, here are the words of Bill Vander Zalm. It may seem unfair to pick out the most controversial comments and present them as a group, but Vander Zalm's contentious outbursts have been so regular throughout his career, almost any selection would incite controversy.

Here now is the "best" of Bill Vander Zalm:

April 1972: On what it takes to be successful in B.C. politics —

"If knowledge, experience and intellect were the only prerequisites for the job, Dr. McGeer should have been premier 20 years ago. I don't think people are necessarily looking for all those qualities."

May 1972: Expressing his worst fear —

"The continued use of the band-aid approach to solving society's problems will destroy us morally, socially, physically, mentally, economically and lead us to certain rebellion or Communism."

January 1975: Assessing his own political nature —

"I guess I am a bit of an egoist and maybe a little power-hungry."

May 1975: On sex education —

"We should keep this propaganda of the provincial Department of Education out of the schools. Teach numbers, not sex. Better to take a child out of school than let them see this. I'd rather have a child with no education than a child with no morals."

December 1975: On welfare recipients —

"If anybody is able to work, but refuses to pick up the shovel, we will find ways of dealing with him."

March 1976: How he felt about his son's enrollment in high school cooking classes —

"I thought he was crazy."

April 1976: On long-haired unemployed men —

"when a person continually fails to obtain employment because of attire or grooming, we then can, in fact, according to regulation, withdraw welfare or social assistance. I'm sure it was never fully enforced but now it will be enforced..."

May 1976: On young people visiting B.C. without money —

"If they can afford to come they are most welcome, but no free rides will be available this year."

October 1976: Describing social workers critical of government policy —

"callous and politically motivated...and attempting to frustrate the welfare system."

November 1976: On the protection of minority rights —

"Do we have to support a minority group when that minority

Continued on page 10

The Forge

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FUNDRIVE '86 EVENTS

**Thursday
October 23**

The Wardells
and
Bruised & Stupid
at
Felicitia's
(UVic's SUB)

**Friday
October 24**

Deja Voodoo
at
OAP Hall

**Thursday
October 30**

CFUV Halloween
Party
at
UVic's SUB
Upper Lounge

**Monday
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CFUV Fund Drive '86

by Geoff Botting

CFUV's Fund Drive gets under way later next month and like last year, it promises all sorts of fun, entertainment, and really exciting give-aways. Station manager Brian Webster says he expects Fund Drive 86, through a concerts series and donations to raise over \$7,500. The money will be used to pay for more records, production equipment, and to expand some of CFUV's services.

This year, the fund drive will be bringing you more concerts; folk, rock and reggae gigs are scheduled at venues throughout Victoria.

Deja Voodoo, that wacky sludgebilly duo will play the OAP hall October 24, the opening day of the Fund Drive. And two gigs are scheduled at Harpos: The Screaming Blue Messiahs and ex-Velvet Undergrounder John Cale. Later on, Howie Siegal's Roxy Cinegog goes rastafarian with a one night reggae extravaganza featuring a live band plus a reggae related movie, although the organizers were keeping the title of the film under wraps as this story went to press.

There will also be other gigs scheduled at Felicitas and other venues around the city.

One major difference between this year's concert series and last year's, in case you haven't noticed already, is the increased number of *big* name acts. CFUV music director and concert booking maestro Tim Chan says, and quite eloquently, that, "we're trying to get bigger names to get more audiences," and says Tim, "in contrast to last year's Fund Drive, there will be fewer headlining local acts."

But don't go thinking that Tim and the rest of CFUV have anything against local music, it's just that the Victoria scene, in most people's eyes, seems much less active this year.

Station manager Brian Webster also says he is reluctant to sponsor the king of small gigs and dances of last year that required a lot of effort and overhead, but reaped very little revenue. The strategy this year is to put on major events that can draw big audiences.

But entertainment is only one part of Fund Drive 86. On air announcers will regularly be making appeals, asking you for your money, money that will help subsidize your favorite radio sta-

tion. Brian Webster emphasizes that the appeals will be PBS style, you know, begging, but with a certain degree of style and grace. Announcers will be told in advance not to be melodramatic (well, perhaps not too melodramatic).

In another departure from last year, Brian Webster says the station will concentrate more on on-air appeals because of CFUV's increased audience size. There will be extra staff on the telephones and appeals will appear more frequently.

And if all that isn't enough, Brian promises there will be more appeals being mailed out and a bigger effort will be expected on behalf of all you volunteer members of the station.

But wait, there's more! Once again this year, the fund drive will have contests and give-aways, where contestants can win all their favorite Juice Newton and Platinum Blonde records as well as tickets to go and see some of Victoria's premier events such as Young Sacred meetings and the Art Linkletter Film Festival.

Just kidding!

If you were around last year you know that CFUV gave away some pretty decent records and concert tickets, as well as some of your favorite CFUV paraphernalia.

Now that we know how the fund drive money will be raised, it might be a good idea to look at how the money, some of it your money, will be spent.

When asked about how fund drive revenue will be spent, Brian Webster, in his usual Oscar Wilde like wit, remarked that, "what we can accomplish depends on the money we get." And that seems like a pretty fair answer because with Fund Drive 86 almost a month away, it's hard to know exactly how much money will be raised.

But we do know this: \$7,500 is the target amount and organizers have budgeted for \$6,000.

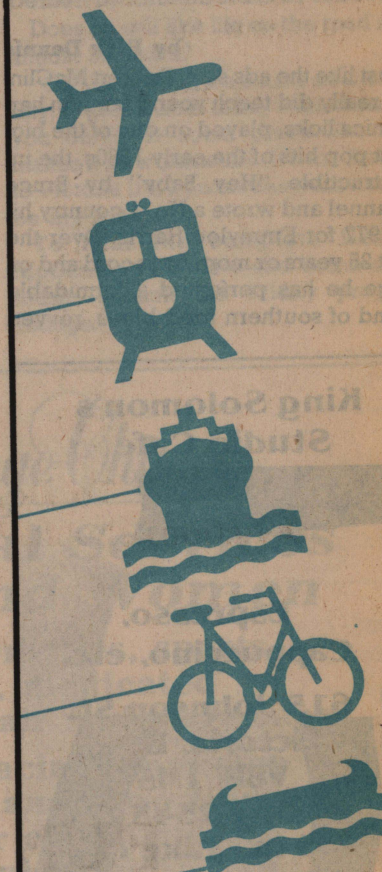
At this point it's difficult to say exactly what projects and in what capacity they would be subsidized with money raised by the fund drive. However, when asked about this, Brian mentioned that the transmitter mast could sure do for some improvement, and of course the new production studio is just sitting there right now just waiting for some new equipment.

Continued on page 8

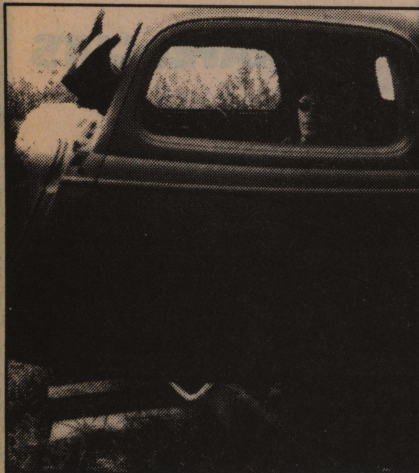


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Going Your Way!



by Rick Dennis

Just like the ads said, Delbert McClinton really did teach young Lennon harmonica licks, played on one of the biggest pop hits of the early 1960s, the indestructible "Hey Baby" by Bruce Channel and wrote a No. 1 country hit in 1977 for Emmylou Harris. Over the past 25 years or more on record and on stage he has perfected a formidable blend of southern fried blues, revved

Delbert McClinton:

up rockabilly, blue-eyed soul and honky tonk desperation.

But you'd never guess from his soft-spoken unassuming manner that this man has one of the most impeccable rock and roll resumes in the industry.

Take the way he talks about an English tour that he and his longtime pal Bruce Channel embarked on in 1962.

"Well, we were over in England for about five weeks," he recalls in a lazy Texas drawl, "and the first couple of weeks that we were over there, we were working with several different bands doing the Granada theatre (in Brighton), kind of a showcase thing where there were about six bands a night.

The finale of the deal, you know, was Bruce. So it got to be after the first week, you know, every night somebody in the other bands was showing up with a harmonica. So the night that the Beatles were the opening act, John had one and wanted me to show him something or two on it and so we sat backstage and just fooled with it and that's how it came about."

And what was Lennon like in those early days?

"All I remember is, I was up in the dressing room and this girl that I met came and got me, she said "Come down and hear the band, they're the best band in England and they just got

back from Germany. So I went down and she was right, they were great and that was a lasting impression.

It was after the show that John and I got together. I was with the guy for about an hour and a half and I never saw him again."

And how did he feel when he heard "Love Me Do" on the radio about a year later and realized that those harmonica riffs were remarkably similar to the ones he had played for John that night?

"To tell you the truth, man, it never crossed my mind until many years later when someone was talking about the deal and reminded me that John and I were sitting there and doin' that stuff."

Delbert McClinton was born in Lubbock, Texas in 1940 and raised in Fort Worth. He came by that bluesy growl in his voice naturally. As leader of the house band at a rowdy roadhouse named Jack's, he was one of the few white boys to back up visiting headliners like Muddy Waters and Mississippi John Hurt.

His early career was guided, like many other artists in that area, by a colorful character named Major Bill Smith, sort of bargain basement Colonel Tom Parker.

It was the Major who cut Delbert's first single, a Sonny Boy Williamson number called "Wake Up Baby" in 1959 and later introduced him to Bruce Channel.

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Fund Drive

Continued from page 7

Fund drive organizer Lynn Curry says the fund drive could help pay for a whole new series of non-capital projects. Apparently there's some interest in setting up a women's network that would help exchange information and taped material dealing with women's issues. And there's also been talk about restructuring the record library through a computer aided indexing system.

It will cost about \$63,000 to keep CFUV running this year, and if the fund drive is a success, it will probably account for about 8 - 10% of the operating budget. This may not sound like a big chunk, but you should keep in mind that last year's fund drive that raised

close to \$4,000 was the force behind the construction of CFUV's new broadcast studio, which is one of the finest studios in community radio.

At CFUV we often forget that it was only a few years ago that our radio station broadcasted close circuit out of a couple of cramped, windowless rooms containing only vintage and homemade equipment. Since then, the station's facilities and its programming have expanded and improved at an incredible and often unbelievable rate.

Right now CFUV organizers have plans and special projects that are designed to ensure this continued development. The only thing standing in their way is money, and Fund Drive 86 will be crucial in getting at least some of these projects implemented.

30 Years of Boogie Bands and One Night Stands

"Major called me, he was goin' to do a demo on Bruce and he wanted me to get some guys together. 'Hey Baby' was done in a demo session, couldn't have been more than three takes."

Delbert's career with the Major had its ups and downs.

"He was sort of responsible for any record that came out around there round about that time, mainly because he paid for the studio time. That was, um, the only reason he was responsible. He had nothin' to do, he wouldn't, uh (long pause) he wouldn't know music from throwing rock against a bucket."

Delbert McClinton's name is on a lot of labels but it wasn't always spelled that way.

"That was one of the Major's little pieces of work. I recorded under the name Del McClinton for London, also recorded under the name Mac Clinton once. He put records out, uh... he was... there is no explaining the Major. Before I even knew what was goin' on he had a record pressed and out under some name."

A more pleasant memory is the two albums he recorded in the early '70s with his friend Glen Clark on Clean Records, a subsidiary of Atlantic under the name of Delbert and Glen. "Glen Clark was a good friend of mine. He's been working for the past four years with Kris Kristofferson. Everything on those two albums were songs that he and I wrote and they never did anything. But they are, I think, timeless records and I'm very proud of them."

I was first introduced to the music of Delbert McClinton in 1976 when I picked up a copy of "Genuine Cowhide" for a couple of dollars in a bargain bin. Today the album is a collector's item, fetching up to thirty-five to forty dollars in the States, according to his manager.

"That was kind of a life-long fantasy of mine. All those songs were always old favorites of mine and I always kind of secretly said to myself that if I ever got the opportunity I was goin' to do 'em all in one record."

The selection is certainly eclectic ranging from James Brown's "Please Please Please" and Fats Domino's "Blue Monday" to an early '60s Buddy Know single "Lovey Dovey."

In the early 1980s McClinton finally scored that elusive Top Ten single, "Giving It Up For Your Love." Turns out it was written by a pal of his.

"Jerry Williams is bigger than life. An old friend, songwriter, performer, human being extraordinaire. And he recorded it on an album he did about seven years ago. I made a mental note that when I got the chance to record again I was goin' to do it because I knew it was going to be a hit and I did and it was."

And all of a sudden you're on "Solid Gold."

"Well, yeah... uh, we usually don't see those dancers in some of the places we work."

Delbert's working on a new project right now but he's understandably cautious.

"I've closed just about every record label I've ever been on. Every record label I've ever been on has folded

while I was on the label."

But he has about eight songs finished.

"I'm just waiting to clear up some legal matters, I'm talking to two or three companies, I can't mention any names but I hope to have a record out around Christmas."

Sitting at a sidewalk cafe near Harpo's around ten thirty in the evening, the lights shining on the harbour and a warm breeze curling off the water, Delbert McClinton is a little reflective.

Does he still like life on the road after almost 30 years?

"Oh yeah, man, it's a new deal every day. It gets a little tiring sometime but you come to some place like this, makes it all worthwhile. It's my first trip to Victoria but I guarantee you, it won't be my last."

To hear the complete Delbert McClinton interview and some swell music consult the Friday program listings.

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Treading Through the Sludge on OG:

An Interview with Gerald of Deja Voodoo

by Tim Chan

After embarking on their lengthiest tour to date earlier this year (culminating with an appearance on *Much Music* in which they ended up cleaning up *Loverboy* contest postcards!), *Sludgeabilly Gods* *Deja Voodoo* took a few months off to make sandwiches, put together *It Came From Canada Vol. II* (on OG, their own label), release an album by fellow Montrealers the *Gruesomes*, and record a new LP. With the imminent release of *Swamp of Love*, their second full-length LP, they are once again poised to hit the road and will be making their second appearance in town this year officially opening our fund drive on Friday, October 24th at the fabulous OAP Hall.

For the uninitiated, the duo of guitarist-singer Gerard Van Herk and drummer Tony Dewald play perhaps the most primal, stripped-down form of rock 'n' roll, something they call *Sludgeabilly*. What exactly is *Sludgeabilly*? Start off with *Deja Voodoo*'s skeletal instrumentation; Tony's cymbalese drums and Gerard's

four-stringed open tuned guitar. Add all of the classic influences of rock: blues, R & B, sixties' garage-punk, and the late seventies' minimalist punk of Wire. Always compelling fun, and eminently danceable. That's the *Deja Voodoo* sound.

I started the phone interview off by asking Gerard what the new LP is like, to which he answered:

G: Our new record has much more of a rootsy slant to it. You can hear there's straight-ahead blues and gospel in it a lot more than you used to be able to. It sounds a little different, the guitar's louder and the mixes are less drummy. It's got lots of songs, which is nice.

OB: How many songs?

G: 22. One gospel cover, one blues cover, and one sort-of rock'n'roll cover called "Endless Sleep" by Jody Reynolds. He's the guy who wrote a song called "Fire of Love" that Gun Club did, and this is his sort-of-hit. It's the first "teen death rock'n'roll" song.

OB: Are you heading in that direction? (Ha, ha! — ed.)

G: I hope not. We also do "Baby

please don't go" — a pretty well-known blues song, and one called "Wasn't that a fish," which we learned off a Louis Jordan album — it's about Jonah and the whale. The other cover is "new kind of mambo" by Big Maybelle. It's an R&B thing from about '53 and it's the first mambo we've ever done!

OB: How about that song from the *IT CAME FROM CANADA VOL. II* compilation, "Three Men, One Coffin" — is that going to be on the album?

G: Yeah, but a different version. That was recorded in a real studio.

OB: It sounds like it, cause you've got the reverb on your voice.

G: We had really nice mikes and a big studio. This album's recorded in my basement, which has pretty good acoustics. It was recorded mono, and then onto two tracks.

OB: What happened to the deal with *Midnight Records* (the NY garage revivalist label which put out the *Voodoo*'s last offering *Too Cool to Live, Too Smart to Die*)?

G: We're still with *Midnight*, but we wanted the right to put it out ourselves

Van Der Quotes

Continued from page 5

ty group is wrong? It's fine to be tolerant, but do we have to tolerate the wrongs? Tolerance is for exceptions, but exceptions tend to become the rule."

November 1976: On the election of the Parti Quebecois — "Certainly I wouldn't lose any sleep if Quebec separates. I doubt frankly, if there are too many people who will lose very much sleep if they were to separate. I don't think it matters much."

February 1977: On the effort expended by employees of his Ministry —

"In some programs we're lucky to get three days a week."

March 1977: On the role of the church relative to that of the government —

"I would very much like to see the churches take a far more active part in providing many of the services which government only is now involved with..."

March 1980: On leadership, free enterprise, and BCRIC —

"Don't you think, Mr. Speaker, it's leadership when we can introduce a great program like BCRIC, which is an exam-

ple for the whole of the free enterprise world...a program which is now giving every British Columbian a chance to invest in the future of this province and get back some of its wealth?"

October 1982: In the early days of Restraint —

"There is no need to lay off teachers. Teachers can feel secure in their jobs in British Columbia, unlike Alberta, Washington state or elsewhere in the world. In British Columbia they can feel secure because the government took this action. We're not having to cancel programs. We can continue with all of the programs."

If his recent claims are to be believed, Bill Vander Zalm has changed. The new Vander Zalm believes in consensus and uses discretion at all times. He is not a radical and will not embarrass his constituents.

Before accepting the new Vander Zalm, one last quote should be remembered. In November of 1976, Bill Vander Zalm looked back on his antics over the previous decade and commented:

"of all the things I've done — and I don't say it to brag — if I had it to do over again, I'd do it exactly the same."

in Canada 'cause we were having a problem where we were having to buy the records from Midnight, have them shipped to France to sell them in Canada. Otherwise they would have costed around 15 dollars each in Canada. We retained the right to press it and make it in Canada, and Midnight will take care of the rest of the world, probably. That's assuming they pay us the royalties they owe us.

OB: *Where will your upcoming tour take you to?*

G: Across Canada, and tentatively down the West Coast to Los Angeles, but I'll believe it when I see it.

OB: *Have you ever played down there?*

G: No. The only American city we've ever played in is New York — we've played there a couple of times and will be playing there again.

OB: *So you've never had the West Coast crowd yet.*

G: I'd like to play there. I think we can get between 5 and 10 US gigs in about 25 days, so that gives lots of time to boot around and look at things. We're both dead of exhaustion — we're working six-day weeks plus running OG plus putting out new records, putting on gigs, recording. We played at the Spectrum last night. We opened for the Screaming Blue Messiahs, and the Gruesomes were on the bill too, so it was a good tripple bill.

OB: *How well is OG distributed?*

G: Our distribution in Canada is pretty good. We're actually at the point now where we're probably going to have to move up a stage in the distribution just because we're starting to get promoted in places where people can't get our records. Once you start to be on Muchmusic or CFNY or start doing larger hall shows, (not just us, but the other bands on OG) people in places like Brampton and Manitoba start to hear of you and can't get the records in the towns, cause all there is is a chain store like Sam's. We're going to have to start dealing with distributors who deal with those people. That's going to require a lot of time and effort and we don't have the time right now, so it'll probably be December before we turn OB into a megalithic corporation.

OB: *How about the States?*

G: It's better than it used to be. We used to deal directly with American distributors, and they all take a long time to pay because there's a million bands putting out their own albums with Daddy's money and they don't

care if they get paid on time or not. That's the problem with gigs, too — there's a million bands in New Jersey who'll play for free. that's what we're up against. What we're doing now is our Canadian distributors sell to the American distributors. We give the Canadian Distributors a special price in some cases so that they can sell at competitive domestic prices to the American guys and still make some money themselves. We still deal with a couple of distributors directly in the U.S. And we do a lot more mail order than we used to. Hear that sound? That's our computer printing up our new, updated mailing list.

OB: *Working with computers is a pretty big step for you guys.*

G: We needed it. We just have so much mail, it's incredible. When I came back from tour last time I was faced with 250 letters to answer. The computer makes life a lot easier — a lot of the letters are for the same thing over and over again. "Send us a catalogue" and the computer says "here is your catalogue". Then I write an extra paragraph on it saying how things are in Saskatoon and that kind of stuff.

OB: *You'll use computers for your work, but never for your music right.*

G: That's strange, actually. Upstairs we've got a postage meter, an electronic scale, and a computer and downstairs we have a dirt floor studio where we're banging out our music. It's a strange sort of contradiction.

OB: *Well you guys have always thrived on contradictions.*

G: Contradictions and contrasts. That's what cool stuff's all about!

OB: *One more thing — where's Maggot Fodder from? (ON the IT Came From Canada Vol.2 Album)?*

G: Guelph, Ontario. They're modern sounding for the format of the record. It's stretching the bounds of what OG is. We knew we had some really good OG style type songs like the Chris Houston stuff and the Voodoo stuff so we felt comfortable with stretching what we were doing a little. We knew we were giving people 10 or 12 good songs in a style they really dug so we gave them 2 or 3 extras to try something different out.

At this point the sound of several young children entered Gerard's side of the line and he had to abruptly end the interview. Maybe it was time for their weekly tutorial on the fundamentals of sludgeability.

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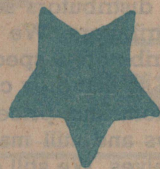
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present Scottish folk Artist Dougie MacLean, October 3.



MONDAY

6:00-9:00 **THE LIFE AND TIMES OF TEAM SQUID.** Featuring enough graphic ugly violence and fun frisky melodies to ensure that your morning breakfast becomes a delightful dining experience. Hosts Brian Fraser and David Hatchman perform the entire program whilst in the fetal position. It's not just a radio show ... it's an adventure!!

9:00-11:00 **WAKE UP AND SMELL THE MUSIC.** Folk with Jenny Spring and Tammie Hart.

11:00-12:00 **CFUV MAGAZINE.** Public Affairs-information for the inquisitive mind: local and international politics, the arts, economics and sports reviews and music.

12:00-2:00 **MONDAY MIDDAY WITH BARRY LINK.** Mainly classical, tendencies toward small and simple, early stuff, lyricism, mystery and piety. Occasional wanderings into traditional folk and new age.

2:00-4:00 **ROCK.**

4:00-5:30 **MAINSTREAM JAZZ** with Guy MacPherson. No fusion, avantgarde; just foot-tapping, straight-ahead jazz from the 20's to the 80's.

5:30-7:00 **JAZZ: ROOTS AND BRANCHES.** George Hodge plays a set of mainline jazz, does the alternate news, a folksy-bluesy-rootsy set, and finally, a branch of jazz or jazz-fused music.

7:00-9:00 **YOUR MUSICAL LIBRARY** with Mitch Cox. String quartets by Beethoven, Schubert and Shostakovich will be featured, along with other works from UVic's classical music library.

9:00-10:00 **NEW ALBUM REVIEW.**

10:00-12:00 **MONDAY NIGHT ROT.** Three stupid guys who drink too much and listen to too much loud and weird music. Kev, Dwayn-o and Scream present two hours of noises ranging from Ramones to Boston to Swans. If you don't like guitars don't listen!

Midnight to 3:00 **DEVIATED SEPTUM.**

Swell music. Get your nose out of joint and onto the grindstone, baby. Host Tom Holliston.

TUESDAY

6:00-9:00 **DEMONS AT DAWN.** Rumoured to be cheaper, with fewer tacky features and more action than most 2.50 Tuesday movies ... and no-one will throw popcorn at you. Kerry plays all the new fast and furious stuff, plenty of fine blues, reggae, and all the 'billies along with periodic dips into pure silliness, nostalgia, and penguin party music.

9:00-11:00 **THE MEMPHIS MOBILE.** Folk with Anne Simmie.

11:00-12:00 **CFUV MAGAZINE.**

12:00-2:00 **THE CLASSICAL SHOW** with Pat Hossie.

2:00-4:00 **DIFFERENT DROOGS (UNSTABLE).** Different "new" music with Nigel-not-so-nice and Adam "the cutting edge?" Cook. Such great diversity cannot be described, only heard. Occasionally requests and trips back home in time are also thrown in for no particular reason.

4:00-7:00 **OPEN EARS.** Scott Lewis' modern jazz and discussion for those with open ears.

7:00-8:30 **INFREQUENCY.** Host Rosemary Smith samples new works in the 20th century "avant-garde classical" tradition, as discussed and played by various musicians.

8:30-10:00 **DIRECTIONS.** Stream of consciousness radio with a blend of folk, rock, jazz and beyond, with Ian Cochran.

10:00-12:00 **THE NEW and STILL BUTT-KICKING JIM FYKES VARIETY SHOW.** Yes folks, Jim has moved into the nighttime with his new cohorts Chi Him and Hon Ming. Join them for an action-packed two hours of rawk and tawk. "The best variety show since Ed Sullivan ..." — Gene Shalit, NBC Today Show.

12:00-3:00 **MIXED METAPHOR** with George Hodge. Five 30ish minute sets:

pop-rock, soul-R&B, folk-trad., eclectic-electric.

WEDNESDAY

6:00-9:00 **ROCK SHOW** with Jack Tieleman.

9:00-11:00 **FOLK WITH ALAN LAW.** Contemporary and traditional folk music: calypso, zulu vocalists, acid bluegrass, etc., with an emphasis on recent releases. Mostly North American selections, sprinkled with music from around the world. Also special live guest appearances by local musicians. **Oct. 8** Live music with folksinger **DEB MAIKE** from Cowichan Bay. **Oct. 22** Duets: Delmores, Louvins, Blue Sky Boys, Whitsteins.

11:00-12:00 **CFUV MAGAZINE.**

12:00-2:00 **THE BIRTHDAY SHOW.** Brian Webster celebrates the birthdays of the classical masters. **Oct. 1** Paul Dukas. **Oct. 8** Camille Saint-Saens, Giuseppe Verdi. **Oct. 15** Ralph Vaughan Williams, Niccolò Paganini. **Oct. 22** Charles Ives, Franz Liszt.

2:00-4:00 **MARGINAL MUSIC** with Karl.

4:00-7:00 **STRAIGHT NO CHASER.** Shaukat Husain and Steve Makuch offer their expanded knowledge and wide collection of jazz.

7:00-8:00 **COMEDY.** Original stuff (a la the After Midnight show), local humour, and prerecorded yuks, with Toms Dufleit.

8:00-10:00 **LET THE GOOD TIMES ROLL.** Guaranteed 100 minutes of music! Eric LeBlanc and Steve Lebitchnig present blues, soul, R&B, harmony and gospel music in the only show of its kind in Victoria. **Oct. 1** Mary Little Milton, James Cotton, Dave Bartholomew, Wilson Pickett, Tommy McClennan, Martha Reeves and the Vandells, Swan Silvertones, Koko Taylor. **Oct. 8** Robert Johnson, Staple Singers, Johnny Ace, Ann Peebles, Solomon Burke, Harry Van Walls, Henry Townsend. **Oct. 15** **SPECIAL FEATURE: 115 MINUTES OF BLUES, R&B AND SOUL MUSIC FEATURING:** Big Mama Thorton, Bo Diddley, Meters,

High

ights

Buddy Guy, Sam Cooke, Platters, Bob by Bland, Guitar Slim, Marvelettes, Elmore James, Jay McShann, Otis Rush, Bukka White, etc. . . . **Oct. 22** Big Joe Turner, Norfolk Jubilee Quartet, Z.Z. Hill, Ben E. King, Aretha Franklin, Furry Lewis, Jimmy Witherspoon, Vocal Group Set.

10:00-12:00 **A SHOW IN SEARCH OF A CONCEPT.** Scott and Rick continue their tedious public musical disagreements — though they both agree that Throbbing Gristle and Aerosmith really rawk! Thrill as Scott's death-cycle twisted ankle swells to the size of a watermelon! Marvel as Rick's voice becomes increasingly resonant and mellifluous with age! And whatever happened to those darn concepts anyway?

Midnight to 3:00 **THE VISITING PENGUINS SHOW.** Your hosts Steve Hip and Andreas Cool enrage you with an assortment of noise, music, poetry and inflated egos. Guaranteed to leave you disturbed and enlightened.

THURSDAY

6:00-9:00 **ROCK SHOW.**

9:00-11:00 **FOLK** with Mike McCrae.

11:00-12:00 **CFUV MAGAZINE.**

12:00-2:00 **ONE HOUR AND FIFTY FOUR MINUTES OF THE CLASSICS.** This is hopefully not Safeway music, but a show for the serious listener. Take note. Your host: Bruce Hill. **Oct. 2** Sibelius series continues, with symphony No. 3 in C, opus 52. **Oct. 9** Sibelius, symphony No. 4 in A, opus 63. **Oct. 16** Sibelius, No. 5 in E Flat, opus 82. **Oct. 23** Sibelius No. 6 in D, opus 104.

2:00-4:00 **ROCK** with Steve.

4:00-5:30 **JAZZ** with Darrell Taylor.

5:30-7:00 **THURSDAY NIGHT JAZZ PROGRAM** with Michael Giles — Jazz from the 50's to the 80's. Favorite artists include Miles, Zawinal, Methany, Clifford Brown, Monk, Coltrane and lots more.

7:00-9:00 **EARMEALS** gently introduces its audience to the vast array of contemporary electronic and experimental

music being produced around the world, both the accessible and the obscure. **Oct. 2** Part two of a two part profile on the British group Throbbing Gristle, looking at their historic assault on the pop music industry. **Oct. 9** Northwest Passages, a cassette compilation featuring some of the finest electronic composers and musicians from around the Pacific Northwest. **Oct. 16** Tune in for some sweet surprises. **Oct. 23** A taste of two wonderful new products from Rift Records: "Skeleton Crews — The Country Of Blinds" and "The Orthonics — Luminous Bipedes."

9:00-10:00 **INVOICE.** Host Sadie White-moon takes an eclectic look at the world of women in music, with emphasis on the alternative/unusual. In-depth profiles and random samples, from "lost gems" of the past, to the women who are current forces shaping today's music.

10:00-Midnight **ROCK.**

12:00-3:00 Every second week: (October 1, 15, 29) Sue Urbanczk with varied and exciting stuff.

FRIDAY

6:00-9:00 **THE INTERNAL SKULL CON-TORTION SHOW.** The show that brings you the best in musical pain, courtesy of the talented Kathryn and eternally and hopelessly confused Nick. Each week a different selection of all that is cool and cranially compatible jammed into your skull and washed down with

good old-fashioned bafflement. Stay tuned and bemused!!

9:00-11:00 **FOLK** with Rick Dennis. **Oct. 3** Country and Western Special — interviews with Bill Monroe, and Godfather of Bluegrass; a minute with Doc Watson; Loretta Lynn talks about Patsy Cline. **Oct. 10** The Delbert McClinton interview plus music by Steve Young, Joe Ely, Guy Clark, Jerry Jeff Walker, Doug Sahm and Roseanne Cash. **Oct. 17** Mini-documentaries on Merle Travis, Bob Wills and George Jones. **Oct. 24** Celtic disco and Gaelic Rock — Christy Moore, Clannad, Steeleye Span, Pogues, Spirit of the West and the Richard Thompson interview.

11:00-12:00 **CFUV MAGAZINE.**

12:00-2:00 **CLASSICAL.**

2:00-4:00 **ROCK** with Sondra and Bob. Get ready for *An Evening Under The Floorboards* as Bob gets "Off The Edge" and joins Sondra into "Not Driving Blind" through an afternoon preparing you for the weekend.

4:00-7:00 **JAZZ SPECTRUM.** Oldies to avant-garde, presented with subtle humour by anchorman Bill Wynne and new co-host Gerry Charlebois. Weekly features include: Hall of Fame jazz profiles, Regional jazz styles and development, variations on jazz classics, guests, Blindfold Tests, rare records and Desert Island Disc choices. Enjoyable, informal and informative.

Continued on page 14

KEYE RECORDING LTD.

We would like to thank all of the west coast musicians who participated in recording the compilation album **"COASTAL FOCUS"**.

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Highlights*Continued from page 13*

7:00-8:00 **FINE LINES** with Jim Andrews. A literary program featuring poetry and fiction with an emphasis on works from UVic and local community. **Oct. 3** Alice Munro, John Metcalf. **Oct. 10** David Day. **Oct. 17** Matt Cohen. **Oct. 24** Lawrence Russell.

8:00-10:00 **SPECIALS** with host and engineer Sharon Hlady. Unique and diverse programming from a variety of sources. Expect live sports, concerts, import programs, and documentaries. This month: **Oct. 3** Youth Focus — Media Effects on Youth; Newfoundland Mosaic; "Don't Watch the Soaps"; Jennifer McLaughlin, composer "The Waves." **Oct. 10** Youth Focus — Youth Culture; Newfoundland Mosaic featuring Roger House; Wind Symphony with J. Read conductor. **Oct. 17** Youth Focus — The Young Offenders; Newfoundland Mosaic featuring Denis Pakker; E. Kinderman, piano, Beethoven, bagatelles. **Oct. 24** Youth Focus — Youth Immigrant; Newfoundland Mosaic featuring Chris Hennessey; Radio Netherlands "Arts Monthly."

10:00-12:00 **THE HAMMERED ANIMALS SHOW**. Mr. D. Starr and the occasionally appearing, elusive Danger Bunny bring you an intelligent and provocative presentation of hardcore-Canadian and otherwise — with regular divergences into many other relaxing forms of music for your Friday night dining and dancing pleasure.

Midnight to 3:00 Rotating between: **MAC AND JACK** (Oct. 3, 17, 31). Every second week the guys you may know as raving sports man and fanatical DJ shed their old skins and bring you an eclectic blend of toones from all corners of the musical universe. Requests welcome. Every other week, they play basketball or something and let others spin the discs. and: **THE SON OF MORNING SICKNESS** with Dave Lines (Oct. 10, 24).

SATURDAY

6:00-9:00 The Jason, Paul, Jason and Chris team **ROCK** Victoria.

9:00-10:00 **JAPANESE PROGRAM** (Oct. 4 and 18). Kon'nichiwa! with Junko MacKinnon. A presentation of many kinds of Japanese music, from traditional to modern, with guests, community news, and information on Japan. In Japanese and English. **Oct. 4** Folk dance music: folk songs from north to south. **Oct. 18** Japanese pop music. (Oct. 11, 25) Rock continues with Jason,

Paul, Jason and Chris.

10:00-11:00 Rotating between: **NATIVE INDIAN SHOW** — Barry Underwood features music and info on the issues confronting North America's Native community. **SOUNDS OF INDIA** Simrat with classical music, Hindi/Punjabi film songs, individuals from the local Indian community, and info about the culture, religions & festivals of India.

11:00-12:00 **ITALIAN BROADCASTING SYSTEM**. Long time radio show host Don Sforza presents a show for the local Italian community.

12:00-1:30 **THE LATIN CONNECTION**. Host: Luis Ituarte. **Oct. 5** Potpourri. **Oct. 12** 70's Salsa with special guest Ken Eisner. **Oct. 19** Mariachi. **Oct. 26** Jazz Salsa with special guest Ken Eisner.

1:30-4:00 **PLAYLIST SALAD**. Music from, and information on, the newest releases at the station, with a heavy concentration in the "rock" vein (anything from reggae and funk to hardcore and pop music). Also, selections from CFUV's playlist.

4:00-5:00 **PROFILES**. In-depth tidbits, history and music of featured artists and musical styles. Live recordings from all musical categories can also be heard. **Oct. 4** Frank Zappa's non-lyrical works.

5:00-6:00 **THE HAG COMPANY**. A weekly perspective on women's issues and music, with community calendar information. Host: Linda Gibb.

6:00-9:00 **ALIVE AND DREAD**. Dr. Dan, The Mighty Cloud of Joy, Rankin' Rob, Nicky Dread, Sister Lotus-I and Johnny-Too-Bad bring forth the latest and greatest reggae and African vibrations to the sistren & brethren in Victoria. Features "Top Rankin' Reggae Playlist" and profiles of the world's top reggae and African music-makers and dub poets. **Oct. 4** Dr. Dan features Byron Lee live and the top rankin countdown. **Oct. 11** Johnny Too Bad and Sister feature Mickey Dread. **Oct. 18** Nicky Dread and Dr. Dan with Roots and new releases.

9:00-10:00 **OVERKILL**. THE ultimate Thrash/Death/Hardcore heavy metal show. John and Lorne provide a fast and furious look at the latest underground metal bands plus interviews, album reviews, Canadian talent and reliable metal news.

10:00-Midnight **THE DEAF CLUB** with Michelle Dawson. Guaranteed forty plus fast pieces of authentic rock'n'roll. **FEATURING** punk swing R&B thrash fiddle tunes zydeco hardcore blues surf rockabilly folk speedcore jazz gun-fighter ballads bagpipes and one

highbrow song and maybe some other stuff.

Midnight to 3:00 Tune in! Rotating hosts — tunes of every musical style will work their way into your eardrums.

SUNDAY

6:00-10:00 **ROCK SHOW**.

10:00-11:00 **VOICE OF THE DRAGON**. Chinese Students present community news, calendar, traditional legends, with guests and contemporary folk music.

11:00-12:00 **AU QUARTIER QUEBECOIS**. A variety of musical styles including French, Quebecois, Franco-Ontario, Franco-Manitoba, Acadian, and Cajun.

12:00-1:30 **UVIC RECITALS**. Performances from the faculty, students and guests at the UVic's School of Music.

1:30-3:00 **JAZZ PROFILES**. **Oct. 5** A survey of Bill Evans with Guy MacPherson. **Oct. 12** Miles Davis, the early years with host Michael Giles. **Oct. 19** Steve Makuch brings you Sun Ra and his orchestra.

3:00-5:00 **FOLKIN' AROUND**. Keith Malcolm presents bluegrass and country folk with a focus on west coast as well as the Seattle and Tacoma area musicians.

5:00-6:00 **TOP OF THE BOPS**. A CITR import featuring the roots of Rock'n'Roll — Country, rockabilly, R&B.

6:00-8:00 **OVERVIEW**. Geoff and Tom and their reporters bring you international reports, Status of Women discussions, global, national, and local news plus Turning the Tide, half an hour each week devoted to peace issues.

8:00-10:00 **SUNDAY NIGHT JAZZ CONCERT**. Peter Lovric features jazz, ragtime, soul, big band, and small combos. **Oct. 5** Tommy Dorsey story. **Oct. 12** The Count Basie story. **Oct. 19** The Glen Grey story.

10:00-Midnight **MOVIETRAX**. The colour, excitement and thrills of the music behind the movies is brought to you by the dull and listless Philip Linfield. **Oct. 5** Films of Francis F. Coppola, including the Cotton Club and Apocalypse now. **Oct. 12** Official Expo 86 closing special: Transport and Communication in the movies. **Oct. 19** Schlock movies, including an interview with Italian low-budget producer Alberto Formaldi, maker of "Once Upon a Time in my Soup," "Attack of the Cod-man," and "The Flying Cannibal."

12:00-3:00 **LATENIGHT RADIO**.

A Different Tune

Program Profile: Overview
(Sundays 6:00 - 8:00 p.m.)

Amidst a churning sea of music on CFUV Radio bobs a small fleet of spoken-word programs. Of these, six shows concentrate entirely on public affairs. The flagship of the fleet is Overview, a two-hour program broadcast each Sunday evening.

Launching a public affairs program can be quite a task. Not only is this the most labour-intensive of all radio programming, but editorial decisions can be a real chore. There is much to choose from: campus affairs; interviews about local issues; provincial politics; interviews with visiting authors, politicians and other guests; documentaries; international reports; and much more. How to choose? It is not easy, and bad decisions will inevitably result in dozing listeners and switched-off radios.

The key to keeping Overview peppy is variety and a focus on live guests. After a year of co-ordinating the program, Geoff Botting is departing for Asia, leaving a new team to organize

Overview for the fall season. Tom Dufleit, Mahinder Doman and Kerry Clarke bring a great deal of public affairs experience to the new Overview. In fact, none of them are entirely new to the program. Tom Dufleit has been intimately involved with both Overview and CFUV Magazine over the past year. His specialties are international reports and offbeat interviews (that's offbeat, not Offbeat). Mahinder Doman is the former host of The Sounds of India, and is renowned for her smooth interviewing style. Kerry Clarke served as CFUV's Program Director this past summer, and has long been a public affairs enthusiast. Joining these three is a team of fresh and enthusiastic volunteers, working to give Overview new vitality.

Overview is an important program, because it is one of Victoria's rare "alternative" news outlets. There are few other opportunities for those who are not interested in the hype, tackiness and Vander Mania of the mainstream media. Overview tries to devote most of its airtime to the "forgot-

ten" issues that affect people in Victoria. The mix of topics covered can be disconcerting at times. An interview about municipal politics might be followed by an installment of Soviet Viewpoint or a health feature. Once this variety is accepted, it becomes one of the most desirable features of Overview.

There is much to look forward to on Overview this fall. Along with extensive issue-oriented election campaign coverage, phone-in programming will be instituted on an ongoing basis for the first time. If Overview lapses into staleness (or even if it doesn't), it will be up to the listening audience to criticize and comment on the program. In fact, Overview is open to new volunteers at all times. Help is always needed with interviews, engineering, production and planning of the show.

With a commitment to doing things just a bit differently, Overview maintains its course through more than 130 hours of non-public affairs programming each week. An alternative view does exist on CFUV Radio: Overview.

OCTOBER '86

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Sun.: Comedy Improv.			1	2	3	4
Mon. - Wed.: Jazz & Blues Solo Acts				INCOGNITO		
Thurs. - Sat.: Dancin' to Top R&B Bands						
5	6	7	8	9	10	11
T.B.A.	DAVE ETHERINGTON			BIG BAND TRIO		
12	13	14	15	16	17	18
T.B.A.	JACK VELKOR			THE GARY STEVENS BAND		
19	20	21	22	23	24	25
T.B.A.	BARBARA FISHAR			GENE GARCIA & THE MIDNIGHTERS		
26	27	28	29	30	31	
T.B.A.	MIKE VAN ERAS			PREPARE FOR A SURPRISE	HALLOWEEN EXTRAVAGANZA	

Serving great Chinese & Contemporary dishes in an uptown groove

Events subject to change

CFUV's Rock Chart

THIS WK	ARTIST	TITLE	DIST.	WKS ON
1	Various	Random Thought: A Victoria Sampler, Vols. 1 & 2 (CAS)	Lyle's Place	10
2	REM	Lifes Rich Pageant	MCA	6
3	Camper Van Beethoven	II and III	Pitch-a-Tent-US	12
4	Sonic Youth	EVOL	SST-US	14
5	Color Me Psycho	Kiss Me Then ...	Color Me Psycho	6
6	Run D.M.C.	Raising Hell	Polygram	2
7	Death of Samantha	Strungout On Jargon	Homestead-US	4
8	Agent Orange	This Is The Voice	Enigma-US	6
9	Bedspins	Lunchbox Factory Celebration (CAS)	DEMO	10
10	That Petrol Emotion	Manic Pop Thrill	Demon-UK	10
11	Beat Happening	Beat Happening	K-US	2
12	The Celibate Rifles	Mina Mina Mina	What Goes On-US	4
13	Euthanasia	Living Heck (EP)	Rubber	2
14	Various	Please Don't Adjust Your Set ... There Is Nothing Wrong With Your Needle		
15	Joolz	Love Is ... (Sweet Romance) (12")	Capitol/EMI	4
16	The Smiths	The Queen Is Dead	WEA	6
17	Savage Republic	Ceremonial/Trudge (EP)	Independent Project-US	12
18	Various	It Came From the Garage	Metro America-US	6
19	Ramones	Animal Boy	WEA	14
20	The Throbs	Proud To Be Loud (EP)	Precision	2
21	Live Skull	Cloud One	Homestead-US	2
22	The Resistance	Expo Bop (CASS)	-DEMO-	4
23	Exploding White Mice	In A Nest Of Vipers	Bigtime-US	6
24	Billy Bragg	Levi Stubbs' Tears (12")	Chrysalis-UK	6
25	Alex Chilton	No Sex (12")	Bigtime-US	8
26	Joe Pop-O-Pie	Joe's Third Record	Subterranean-US	8
27	Various	Lovedolls Superstar Soundtrack	SST-US	4
28	LL Cool J	Radio	CBS	8
29	Robert Wyatt	Old Rottenhat	WEA	8
30	Pleased Youth	Dangerous Choo-Choo	Buy Our - US	10

Shake Some Action

by Tim Chan

Remember that great family show *The Brady Bunch*? Didn't you always wonder how the girls and boys never got to do a little hanky panky on the side behind Daddy Mike and Mommy Carol's back? (I mean, they were only brothers and sisters out of obligation, not by conception!) Shut up Tim, and get to the point! Anyways, my favorite episodes were the ones that the kids got to sing on (though I must admit the show with Davy Jones on it is also near the top of my list — hey, don't bug me, I'm admitting to a guilty pleasure!). One memorable song that the kids did was "Sunshine Day" featuring the ever happy lyrics "everybody's smiling, sunshine day, everybody's laughing, sunshine day, everybody feels so happy today ..." (Katrina and the Waves, go do Joy Division songs!). And yes, believe it or not folks, that song is covered (in a considerably more rocked up version) by the Lovedolls on the *SST Lovedolls Superstar Soundtrack*. The reason why I mentioned that is because the Lovedolls soundtrack is one of my favourites on the playlist right now and "Sunshine Day" makes it even a better record. The LP also features some great new toonz by Redd Kross, Dead Kennedys and Black Flag, an Alice Cooper (?) cover by Sonic Youth, and a rewrite of P. Rince's (get it?) raunchy "Darling Nikki (Shee-lah)" by Painted Willie. Inspirational verse: "Slam, spit, cut your hair, kill your mom, ..."

On a totally different note, you may have heard some perfect deadpan pop by a band called Beat Happening from Olympia, Washington (yes, there are good bands besides the Young Fresh Fellows and Green River from Washington). They've been recently picked up by the Rough Trade label in England ... listen for (if you haven't already!) tunes from *It Came From Canada, Vol. 2*, a superior record to Vol. 1 with some great cuts by Ray Condo and the Hard Rock Goners, The Dundrells, Zamboni Drivers, Guilt Parade, and (ahem!) Victoria's late, lamented Electric Bananas ... Van Morrison's *No Guru, No Method, No Teacher* is a truly beautiful album; his LP features some grand musical arrangements, thought provoking lyrics, and of course, his great voice!

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**Scanner
XYL**

by Brian Lunger

The three letters X Y L are a pseudonym for a new American synthesist who, when separated from his musical work goes by the name Charles VanZyl.

Scanner is the third cassette-only release from XYL, a C-60 divided in half by two long captivating soundscapes; "The Theory Changes The Reality It Describes", and the title track "Scanner". Both sides are filled with rich colorful electronic music, with dynamic musical developments that float from one passage to the next creating a dream-like montage of melodies and effects.

Charles claims to have no previous formal musical training and perhaps this is one of the main elements in the answer to why his music sounds so fresh, unrestrained and personal.

A meticulous recording and the tapes' real-time duplication also makes the sound really shine. Highly recommended.

Contact: XYL 332 Margate Rd., Upper Darby, PA. 19082 USA.

Tripping up the stairs

**Tripping up the Stairs
Spirit of the West
Stony Plain**

by Geoff Hewett

It's always nice seeing an (almost) local act continue in the melodic up direction so steadily. So after a summer of festive fun the Spirits new album is finally available. This solid second release from the lively trio is stuffed full of good musicianship, highlighted by strong, catchy singing. And without falling into the trap of overproduction they have kept the warm, raw flavor which makes them so enchanting. The lilt of the album is towards upbeat rather than soft ballads (there are a couple of nice ones though), with a few merry jigs and reels thrown in to grab your Celtic ears. "Mists of Crofton" stands out as a powerful song on the pulp and paper town dilemma. "Homelands" also car-

ries a poignant message inside a beautiful song.

Gosh, do these lads ever know how to lift your spirits! Also with distribution by Stony Plain (under RCA) these tunes will be heard in ever increasing circles.

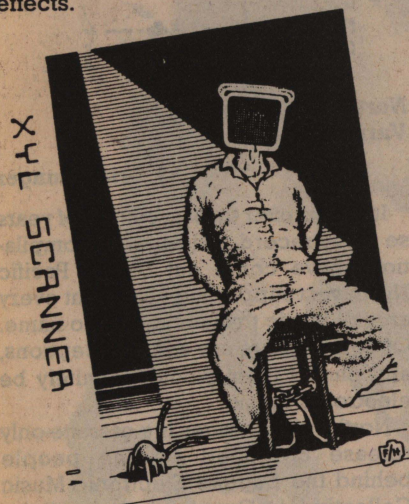
Well, this black plastic circle is definitely worth giving a few spins.

**Un"Sung Stories"
Phil Alvin
Slash Records, 1986**

by Katherine Cornborough

On a recent Wednesday night, myself and a lot of other people went down to Harpo's and flung ourselves around the dancefloor in a sweating frenzy. The band was The Blasters. After the show I interviewed the toothy lead singer, Phil Alvin. For years, The Blasters have been intent upon revitalizing rockabilly, blues and rock and roll, writing originals in these genres with a fifties kind of vitality. Now Phil Alvin has released a solo album called Un"Sung Stories," on which we find jazz, gospel, big band sounds and even some hillbilly-type guitar picking. What to think, I wondered when I first heard this, so I asked the guy if this is a gesture in the face of the suddenly trendy grass-roots musical pose. Yes, I leaned over my string tie and asked Phil if urban cowboyisms, with which

Continued on page 18



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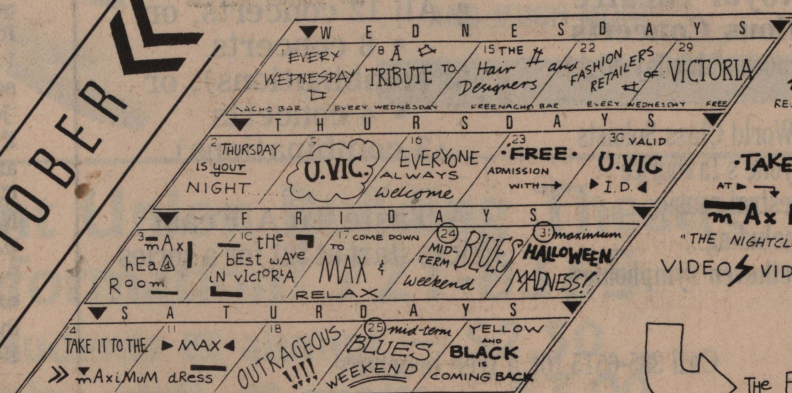
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"THE NIGHTCLUB OF THE '80s"

VIDEO VIDEO VIDEO

THE PARTY continues...

DISCussion*Continued from page 17*

The Blasters were acquainted years ago, are beginning to annoy him with their popularity; perhaps he was retreating still further into American musical history to outdo all the other nostalgics. Nope. The album has nothin' to do with The Blasters, and nothin' to do with gestures. As he told Norm Lebus before the release of the album, "...what I did in order not to step on our (The Blaster's) records was to do songs in the styles that I think are not too well done anymore that need some help...hot jazz, do wap, a capella" (Off Beat, Aug., 1986). That's pretty well what he told me too. So much for the pop analysis of the music.

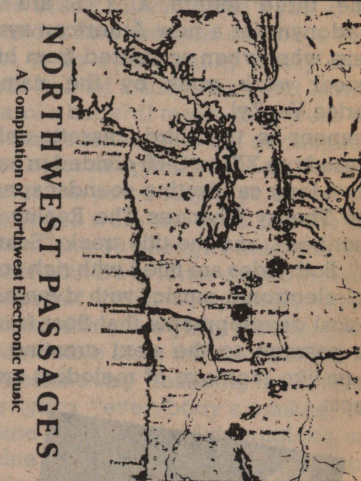
On to the album, then. This music sounds like it comes from the heart of a man who honestly venerates the canon of Americal music. In fact, he claims that there is no such animal as "new music"; what we listen to now is just the seventh or eighth generation of what was born in all-black neighborhoods in the deep south sixty years ago. I happen to agree with him. On this album, the songs on which he is accompanied — or escorted — by Sun Ra and the Arkistra are pleasantly

insistant on the idea that music is, and always has been, for dancing. These, along with "Someone Stole Gabriel's Horn", where he is accompanied by the Dirty Dozen Brass Band, are really great, vital reworkings of old tunes.

Phil didn't do this completely without The Blasters either; Lee Allen plays sax here, and on "Daddy Rollin' Stone" we find Gene Taylor on piano. I met Lee Allen too, and he talks like this album sounds — he called me "lil' lady", and said that if I were to "go fallen asleep" on him, he'd "throw this here water on my hayed."

This recording is pretty demanding of Alvin's voice, and he doesn't sound too shabby. In the rich gospel backing of the Jubilee Train Singers presents a formidable background over which Alvin's timbre boils quite nicely. He's better when he's stretching out his voice over the likes of "Daddy Rollin' Stone", than when he's singing "The Old Man of the Mountain", and he's best when the arrangements are minimal, like in "Collin's Cave", and "Titanic Blues". He's no Joe Jackson, but his strong, rusty-hinge tones sound like beer tastes — darn good. Yep, I like this album. But, what makes it feel so good is that Phil Alvin likes this

album too. He says he figures that the music industry makes whores out of a lot of people, and this album sounds like his assertion of good faith in what the industry can produce — or maybe just his assertion of good faith in one of the oldest trades in the world.



Northwest Passages
Various Artists

by Brian Lunger

It seems over the last couple of years so many record and cassette compilations have come out of the Pacific Northwest supporting just about every area of music that you'd care to name. Of course there are a few exceptions, and one of them would definitely be electronic music.

Northwest Passages is a cassette-only release compiled by the people behind the Eugene Electronic Music Collective, in Oregon, to help fill the present gap of ignorance. With it they present some of the finest electronic music and composers the Pacific Northwest has to offer. Some of these composers are well-known and long established in the independent music scene, while others are presented here for their first time to a wider audience.

Contributors include, (from north to south); B.C. — Xaliman, Washington — Jeff Greinke, K. Leimer, Kvern & Kvern, Sean Hart, Michael Chocolak and Allan Loucks, Oregon — Michael Charles, Derryl Parsons, Scott Blair, Nathan Griffith, Carl Juarez and Phyllyp Vernacular and Peter Thomas.

In all cases their music testifies to the excellence and continuing evolution of the electronic music tradition in the Northwest.

Contact: E.E.M.C., P.O. Box 3219, Eugene, OR. 97403 USA.

Continued on page 20

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DISCUSSION

Continued from page 18

The Beat Happening The Beat Happening K Records

by Michelle Dawson

I was at the great rock'n'roll rummage sale, watching fast-talking emissaries with big tall foreheads and written volumes of musical knowledge — they were paying exorbitant prices for bogus embellishments. Then three people from Olympic Washington snuck in and darned if they didn't just quietly walk away with the essentials. Their names are Calvin, Heather and Bret, and with a remarkable clarity of vision they set their hearts on the swing, the beat, the essence of rock'n'roll. And they got them, ragged and well-worn, but intact and perfect — while those others around them didn't nearly notice. Too busy farting

higher than their assholes, they were.

Calvin, Heather and Bret are the **Beat Happening**, and this is their first record. It's immediately irresistible and then enduring, kind of like **Bo Diddley** out-takes from the fifties. Also a bit like earlier **Jonathan Richman**, but without his "Hey look! It's me!" self-indulgence. There are huge lovely risks taken within a very simple context. There is both sweetness and menace in the spare rockin' guitar licks, and in the voices of the two singers. Heather sings casually and a little flat, offsetting some ageless pretty melodies, like she works out her phrasing in the shower. Calvin sings like he got a deal on some of Jonathon's discarded vocal chords at the rummage sale, except they somehow got mixed up with lots of Gerrard Van Herk's. They sing about spies, and cryin', and the beach, and love of course, and twisted dreams and other eternal rock'n'roll subjects. The timeless strength in the lyrics, like in the music, isn't pointed (and it sure ain't heavy) — it's there when you look for it; punchlines and surprises, impact and a swell time all round... like fin-

ding champagne hiding in your morning orange juice.

You get ten songs in about twenty minutes. Sometimes the drums thump and rumble along under the vocals and guitar like the heartbeat of someone near you; sometimes they stay quiet. Sometimes they come out front with the bam-crash-roll of vintage New Orleans or Texas R&B. There are tambourines and maracas and bongos, just adding to the swing of things. It works so well all together that even those highbrows (the ones missing the boat at that rummage sale) can listen to this record once — I've seen this happen — and complain pettily about unsophisticated musicianship and other guff, and then go away and hum all the songs for a week, and then be overcome like the rest of us.

Post script: they have since released a 7" single, including a song called "Our Secret," a stunning piece of groovyness that defies description.

Write: "K", Box 7154, Olympia WA, 98507 U.S.A.



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RAPPELLING Oct. 25, 26



Plus
— The art of OUTDOOR
PHOTOGRAPHY Nov. 15.
— First Aid Nov. 5, 19, 26
— BICYCLE MAINTENANCE



by Vareena

hello, Terrans!...here's our Venusian news...

pick of the week (for me) is the entire output of vocalist Tracey Thorn, which arrived from Universal Distribution Systems in a sort of lump — one "Marine Girls" album (cherry red), two from "Everything but the Girl" (w/Ben Watt), and a taste of her solo album "A Distant Shore" that landed it on everyone's shopping list...along with other post-punk jazz/folk

from wherever...current faves here include: The Members early albums, finally arrived to supplement our meagre old collection of fabulous singles...too bad they succumbed to the Call of the West in '83 — turned

them into Groovy Dudes...we already get lots of those from the USA, thanks...speaking of the USA, one of those fortuitous Kinks in the Space-Time Envelope gave us the latest REM album, right on schedule with Terran Time...as far as *this* scribe is concerned, "Life's Rich Pageant" is their apotheosis - truly well crafted, with elegant, simple material, and lots of mysterious, fascinating lyrics to ponder over while you're dancing...and we have been dancing...and singing...the Gymslips' Rocking with the Renees' was the song on everyone's lips around the station and at the beach -

we're all convinced, thanks to their Abstract Records

album of the same name, that these three women would be the perfect thing for our next Inter-Gal dance...this column was written under the influence of a band from England's midlands, the Deep Freeze Mice — I thought these two discs ("The Gates of Lunch" and "Teenage Head In My Refrigerator", on Mole Embalming Records) were a joke — but my, my, they are clever...Things We'd Like to See from Terra: nuclear disarmament...a biography of Nick Drake...a new album from Penelope Huston (Avengers or otherwise)

bye for now — Vareena

Events Calendar

Oct. 2

KOKO TAYLOR, Harpos \$7.

A protege of Willie Dixon, Koko Taylor continues the great line of woman blues performers. Join her and her great band, The Blues Machine, for a great time. She'll surely do "Wang Dang Doodle".

Oct. 3

POP-ROCK MASS, University Centre Auditorium \$4/\$5.

This is "an exciting fusion of choral and pop music" featuring soloists, synthesizers, guitars and a large chorus. Don't miss this unique CFUV fundraising event.

Oct. 5

REM and **GUADALCANAL DIARY**, War Memorial Gym UBC.

Athens Georgia has conceived some of the greatest music in the world lately, REM represents the best. This is their third visit to Vancouver and it may be your last chance to see them in anything smaller than BC place. Guadalcanal Diary share the same home and their two LP's have been great. So this could well prove to be the concert of the year. P.S. If you never got to see Pete Townsend when he was younger REM's Pete Buck will make up for it.

Oct. 13

MATT "Guitar" MURPHY, Harpo's \$7. Guitar Murphy, from Sunflower, Mississippi has been seen and heard by millions! He played Aretha Franklin's husband in the film "Blues Brothers", and has been a sideman with James Cotton, Otis Rush, Memphis Slim and Sonny Boy Williamson.

Oct. 14

Mikey Dread, Harpo's \$10.

For those who missed his performance at the Sunfest, or for you who wish a second exposure to one of the greatest reggae sounds around, Mikey Dread a.k.a. Micheal Cambell is returning to Victoria at Harpo's on Oct 14th. A Jamaican high stepper with a roots-rock foundation, Mikey Dread is a leading light of international reggae. He's worked extensively in the U.K. and the States, producing and recording for himself as well as with the Clash, UB40, and Adrian Sherwood among others. Marvelous voice, tight band, and bass heavy rockers-rhythms — this is what real reggae is all about. Dread and

Alive at Harpo's on Oct 14. Don't miss him!

Oct. 23

HANK BALLARD, Harpo's \$10.

Remember "The Twist", "Finger Poppin' Time", "Annie Had a Baby", well he wrote and had hits with them. Hawk Ballard and The Midnighters Red Hot Junky 50's sound should not be missed, and what a great band, and those Midnighters sure can sing!

Oct. 24

DEJA VOODOO, OAP Hall

"Swamp of Love" is their brand new LP and DEJA VOODOO wanted to play it here and we weren't about to say "No". Sludge-abilly is the only music to kick off our fund drive with, so make the scene created by the daringest duo from Montreal

Oct. 26

SCREAMING BLUE MESSIAHS, Harpo's, cost unknown.

This hard driving English trio come to town to promote their first domestic release, Gun Shy. The album quickly became a fixture atop many college radio stations. With a strong cutting lead guitar and a booming rhythm section the Messiahs have drawn comparisons to the Clash. Their sound goes hand in hand with their explosive live shows. Although the Messiahs are not well known in Canada the British press have looked upon them favourably and given them great critical success. No small task, so catch em live.

Nov. 3

JAMES COTTON, Harpo's.

This excellent harmonica player and singer comes from Memphis, via Chicago, and spent his formative years with MUDDY WATERS. Known for his crack-a-jack bands, featuring dueling guitars and horns, they should blow the roof off Harpo's! Welcome him back to Victoria. Guaranteed 100 per cent cotton!

Nov. 7 & 8

REGGAE at the Roxy.

Nov. 12

URIAH HEEP \$10.

Nov. 17 & 18

BEAT FARMERS. \$8.

Nov. 19.

STEVE MARRIOTT & HUMBLE PIE \$10.

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86-87
SCHEDULE

Sat. Oct. 25

Vikings vs. Alumni 7:15

Thurs Oct. 30

Vikings vs. Brock U. 8:15

Fri. Oct. 30

* Vikings at Brandon, Man 8:15

Sat. Nov. 1

Vikings at Brandon, Man

Fri. Nov. 7

* Vikings at St. Martins U.

Wed. Nov. 12

Vikings at Chaminade (Hawaii)

Fri. Nov. 14

Vikings at U of Hawaii

Tues. Nov. 19

Vikings at S.F.U. 7:30

Fri. Nov. 21

* UVic Invitational 6:30/8:15

Sat. Nov. 22

UVic Invitational 6:30/8:15

Tues. Nov. 25

Vikings at W. Washington 7:30

Sat. Nov. 29

Vikings vs. Pacific U 8:15

Tues. Dec. 4

Vikings at Athletes in Action 7:30

Fri. Dec. 5

* Pacific Rim Classic 6:30/8:15

Sat. Dec. 6

Pacific Rim Classic 6:30/8:15

Fri. Jan. 2

* Vikings at U of Calgary

Sat. Jan. 3

* Classic

Fri. Jan. 9

Vikes vs. Lethbridge 8:15

Sat. Jan. 10

Vikes vs. Calgary 8:15

Fri. Jan. 16

Vikes at Saskatchewan

Sat. Jan. 17.

Vikes at Alberta

Sat. Jan. 24

Vikes vs. UBC 8:15

Sat. Jan. 31

Vikes at UBC 8:00

Fri. Feb. 6

* Vikes at Lethbridge 8:15

Sat. Feb. 7

* Vikes at Calgary 8:00

Fri. Feb. 13

Vikes vs. Saskatchewan 8:15

Sat. Feb. 14

Vikes vs. Alberta 8:15

Sat. Feb. 21

* CWUAA Playoffs

Sat. Feb. 28

* CWUAA Champions

(at home of highest finisher)

Thurs. Mar. 12

* CIAU Quarter Finals

Fri. Mar. 13

* CIAU Semi Finals

Sat. Mar. 14

* CIAU Championship Finals

* Broadcast on
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10 New Books in Popular Music

compiled by Eric S. LeBlanc

1. **American Musicians: Fifty-Six Portraits in Jazz.** By Whitney Balliett. Oxford University Press, 1986.
(Book order No. ISBN: 0195037588)

2. **The Beatles: A Recording History, Every Record, Every Performance.** By Allen J. Weiner. McFarland & Co., Inc., 1986
(Book order No. ISBN: 0899502091)

3. **The Cash Box Black Contemporary Singles Charts, 1960-1984.** Compiled by George Albert and Frank Hoffmann, Scarecrow Press, 1986.
(Book order No. ISBN: 0810818531)

4. **Improvising Jazz.** By Jerry Coker,

Reprint Simon & Schuster, 1986 (1st Touchstone Ed.)
(Book order No. ISBN: 0671628291)

5. **Jazz Masters of the Twenties.** By Richard Hadlock, Reprint De Capo Press, 1986.
(Book order No. ISBN: 0306762838)

6. **Milestones V. 2: The Music and Times of Miles Davis Since 1960.** By Jack Chambers. Beech Tree Books, 1986
(Book order No. ISBN: 0688046460)

7. **Satchmo: My Life in New Orleans.** By Louis Armstrong; New Introduction by Dan Morgenstern. Reprint, De Capo Press, 1986.

(Book order No. ISBN: 0306802767)

8. **Thank You Music Lovers: A Bi-Discography of Spike Jones and His City Slickers,, 1941 to 1965.** Compiled by Jack Mirtle with the Assistance of Ted Hering. Greenwood Press, 1986. (N.B. Mr. Mirtle lives in Victoria!)
(Book order No. ISBN: 0313248141)

9. **Toward Jazz.** By Andre Hodeir; Translated by Noel Burch. Reprint. De Capo Press, 1986.
(Book order No. ISBN: 0306802643)

10. **We Called It Music: A Generation of Jazz.** By Eddie Condon; New Introduction by Gary Giddins. Reprint. De Capo Press, 1986.
(Book order No. ISBN: 0306762676)

OCTOBERFEST

OCTOBER 25

Details to be Announced at a Later Date

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OKTOBERFEST '86

Zeno's Heap of Millet

by Zeno's heap of millet

Forget about music this month. Hell, forget about radio altogether! Let's talk about something *really* important...That's right, the new fall TV season has snuck up behind us when we least expected it. Ok, ok...so I haven't actually watched any of these shows. Who cares? I've got *two* Fall Preview TV Guides, and I wanna talk about 'em!

"From The Editor" — first sentence: "...situation comedy has become North America's programming of choice." That's right, we Canadians live on a continent that believes in its heart that Bill Cosby barfing up stale Leave It to Beaver scripts (with the occasional chunk of lime jello) represents the pinnacle of video achievement. "Okay, now that we've solved that zany blender problem, c'mon kids, let's hug!" And if it ain't Bill Cosby, it must be *Miami Vice*. So, get ready for another year of quick-cuts on pastel venetian-blind shadows, and Phil Collins acting debuts. Everything you could ask for in a shopping mall, and more!

New season highlights? Howza 'bout Andy Griffith as *Matlock* — sure to join Lorne Green's *Griff* in the Hazbeen Hall O Fame. At least we can look forward to the inevitable, touching guest appearances by Opie, Barney and

Goober. Or how does George Jefferson as a *minister* strike you? Where's Jimmy "Dy-no-mite Comic Genius" Walker when you need him...oh yeah, he drowned on the Love Boat last year. And who could resist a program with a name as enticing as *The Ellen Burstyn Show*? Or Shelly Hack — the forgotten Charlie's Angel — in her very own series.

And just when I'd hoped that *Born American* bullshit might stick to the movie theatres, here comes *Amerika* — a Kris Kristofferson mini-series that's apparently not based on the ever-popular *Red Dawn* commies-dropping-from-the-sky scenario, but the new-and-improved "non-military" commie takeover. Sure, crap like this is good for a laugh — but try telling that to someone who thinks that Rambo done good. That's right kids, "the pride is back" — and if it gets a few of us innocent bystanders blown up, what the heck, that's the price of freedom.

But what, you ask, is the CBC up to — the intrepid protectors of our cultural identity? Ok, here's a hint: it's called *He Shoots, He Scores*. And no, it's not about gunfights in the singles bar. Here's hoping that they've got mounties and mad french fur-trappers waiting in the wings.

But best of all, a 98 year-old Lucille

Ball is back for more crazee slapstick antics in *Where's Lucy*? Get set to titter as Lucy's cancer-ridden larynx forces her to communicate with Gale "Mr. Mooney" Gordon by way of charades. Giggle as the onslaught of senility has her happily smearing bright red lipstick across her cheeks. Guffaw as a huge gust of wind catches the flaps of skin under her arms and splatters her against a building. Waaaaa!

So here's looking forward to another year's worth of heart-warming, adult diaper and colostomy deodorant commercials. "Have a great season!"



Mondo's kid brother Marvin is having an identity crisis... Sheila listens while he pours out his troubles...

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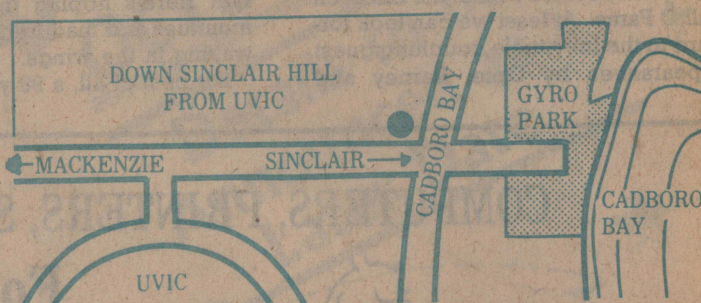
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